

ART | SCIENCE | ENVIRONMENT | ECOLOGY

# MARÍTIMA

# 01

# Book

SELECTED ART PROJECTS  
2020

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# MARÍTIMA 01

## PRESENTS

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*Maritima is a collaborative project driven by scientists, artists, organisations, and institutions with the mission to create new art projects that relate to the Mediterranean.*

*The selected works focus not only on the eventful history of the region, the processes of migration and cultural interactions, but also on the natural environment of the place. The sea itself is seen as an organism or substance with its own rich “inner world”, some of the species inhabiting it are still insufficiently studied or are under the threat of extinction.*

*Every day scientists of the region where the project is based, work not only to study this extraordinary sea, but also try to preserve its universe as we know it. With great enthusiasm and interest, artists responded to the proposal to participate in the study of these issues and further reflect upon them in the works that will be on show.*

*In the process of working, receiving information from scientists, visiting the laboratory, shooting materials and immersing themselves into the sea the invited artists have created video and photo projects.*

*In this collection, we present works created in collaboration with artists, the Maritima team and scientists. The collection also includes some pre-existing projects inspired by nature or raising environmental issues that deserve attention.*

*The book also briefly covers some interesting research by scientists that inspired the Maritima artists. At the end of the edition, you will find a photo report on the work process.*

*Maritima 01 is the first release that was made possible thanks to the efforts of team members and partners. We offer our universal gratitude to those who supported the initiative and engaged in the work with maximum efficiency.*

*We believe we can enable ourselves to act for the benefit of the Earth.*

Maritima 01 Book  
www.maritima01.com  
2020

Curated by Elena Posokhova  
Asistance by Jane Klenn  
Design by Victoria Shelest  
Text Editing by Svetlana Grishina

Maritima 01 Partners: Asociación Cultural Art Made, Universitat de València, Jardín Botánico, Fundación Visit València, La Nau Centre Cultural de la Universitat de Valencia, Centre del Carme Cultura Contemporània, Parc Científic de la Universitat de València, Imedmar — UCV, Turisme Comunitat Valenciana, Colegio Mayor Rector Peset, Institut Français, Loop (Barcelona), Acqua Foundation (Italy), GoodPlanet (France), Casa de Rusia (Barcelona), Las Provincias, Culturplaza (Valenciaplaza), Noticias CV.

Elena Posokhova, Maritima Project Founder

# ARTISTS

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*who draw inspiration from nature  
and their projects*

# MARIAGRAZIA PONTORNO

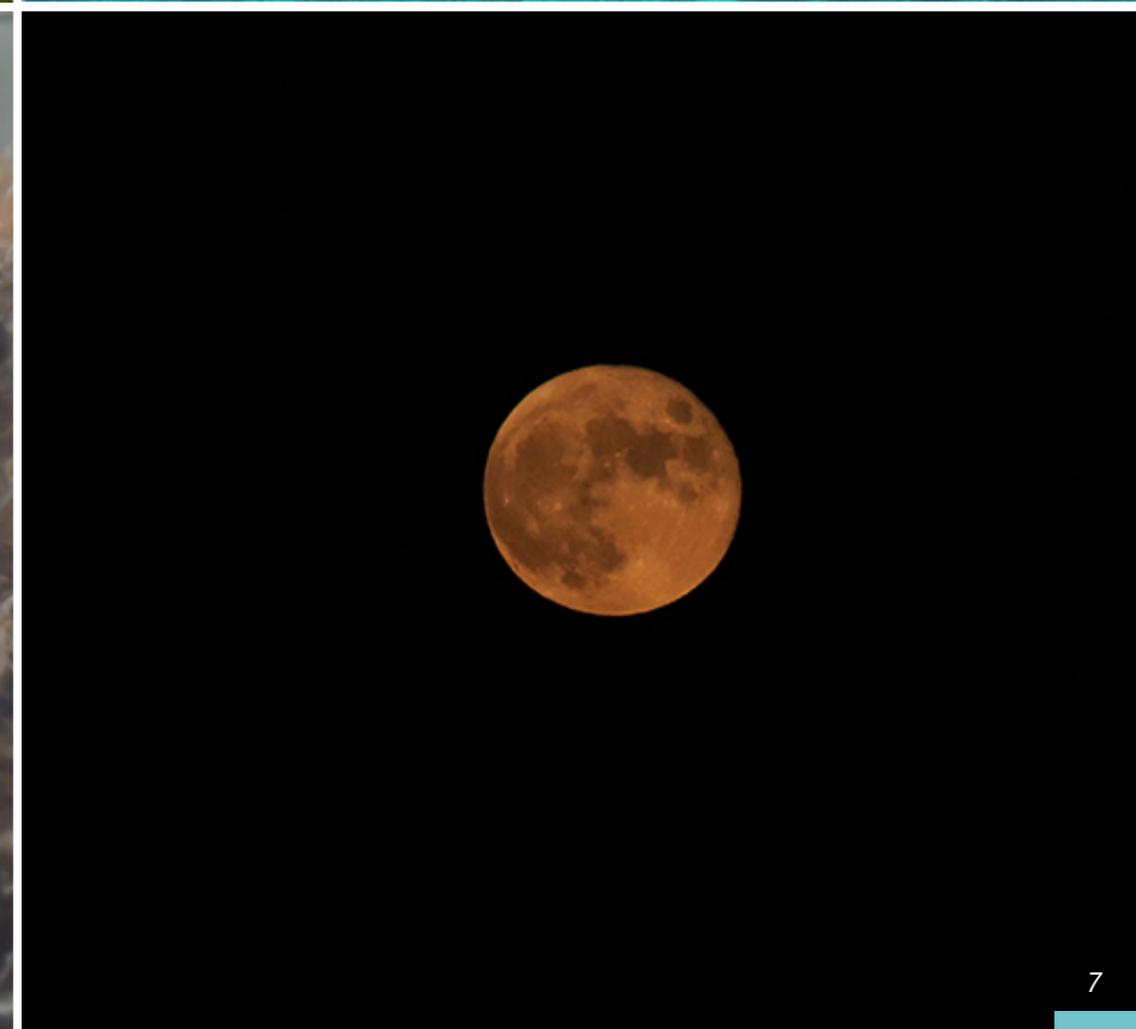
## *Nobilis Golden Moon* Video

MARÍTIMA 01 PRODUCTION  
#maritima01residency

The relationship between science and tradition is the core of my research and also the heart of the work presented for Maritima 01. My work underlines the desacralization of the Mediterranean through a process of extinction of one of its symbols and its sentinels, *Pinna Nobilis*. It is a large mussel which exceeds the height of a meter, and is at risk of disappearing from a pandemic disease. The idea is to create a personal and partially autobiographical reportage with dreamlike hues lost in childhood and dreams, the main theme of which is the Moon. The Moon plays an important role in the vital rhythms of *Pinna Nobilis*, and its sensitivity to the satellite has been noticed both by scientists and by the "masters of byssus", people working with byssus, a golden yarn with a thousand-year tradition produced by the mollusc gland.

This work is evolving with my experiences in relation to the Maritima 01 residence program, the meetings with scientists, the visit to Imedmar, and my trips to Valencia and Sardinia. At the same time *Nobilis Golden Moon* contains many ideas and reflections about the relation between scientific and traditional (sometimes magical) thought.

This work can be seen as a game of connections, with many layers that together are going to compose a simultaneously personal and collective narrative. An Ode to the Mediterranean in the Moonlight.



# FERMÍN JIMÉNEZ LANDA

## *The History of Apnea*

Video

MARÍTIMA 01 PRODUCTION  
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The discussion with scientists about sponges has led me to think about the notion of simplicity, complexity and evolution. Sponges are incredibly simple beings but somehow they've reached their final destination. They found the place in the world before we did, and they have not moved from it because they do not need to. We, on the other hand, do not stop evolving because we have not yet found what we need. From an evolutionarily framework we are less satisfied.

I also found it interesting, given that I'm thinking about sponges in relation to tourism, that sponges are host animals to other animals, and that they don't even work in symbiosis — they are simply indifferent to their guests.



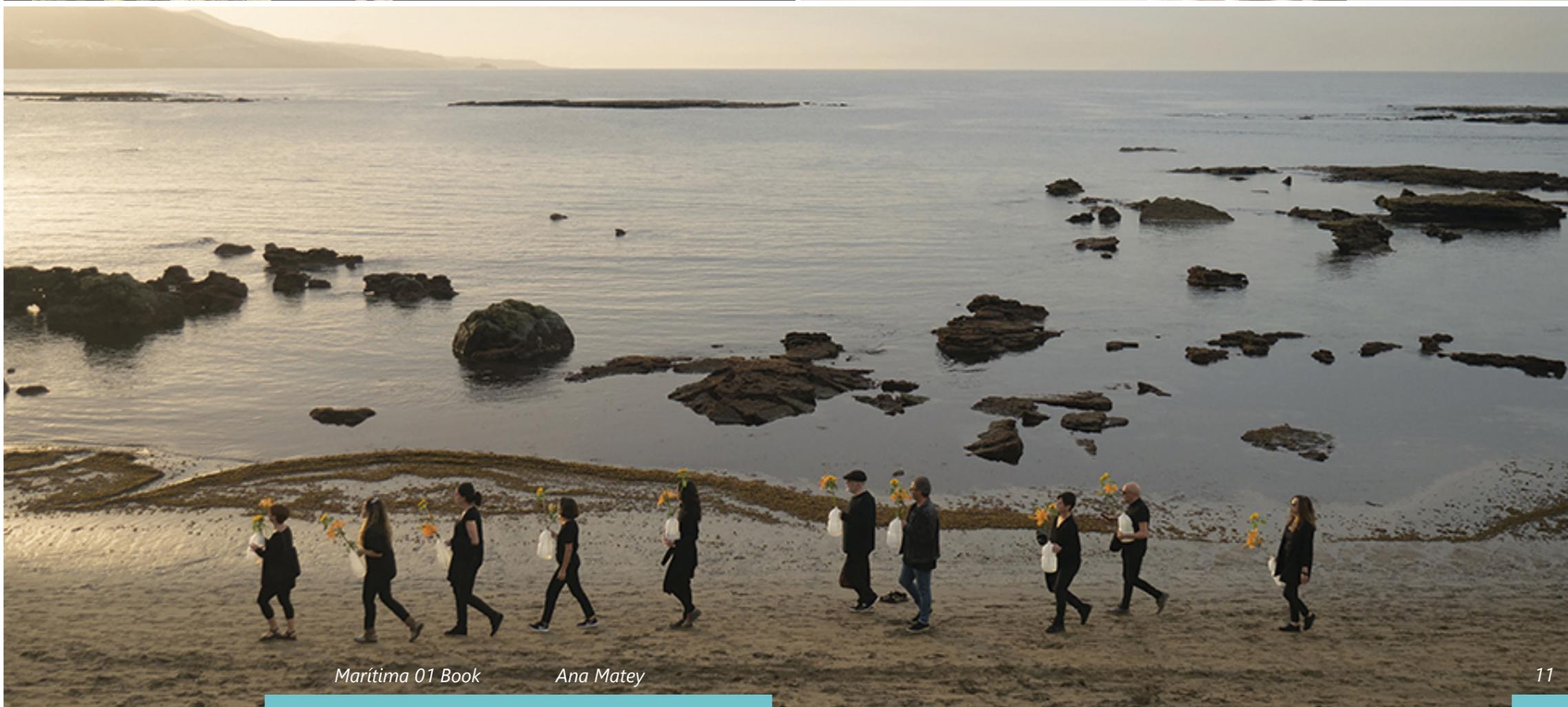
# ANA MATEY

## *Conversations with Nature* *Performance*

After living in cities my whole life, in 2012 I felt the necessity to change and I decided to connect my life to nature and the study and observation of it, searching for a new way of knowledge and being in the world.

Throughout these 8 years, I've developed a piece called *Conversations with nature*, a project that reflects on how to find balance between the natural and the artificial. It is constructed by realising simple actions that minimise our impact on the earth and try to make the mark that we leave minimal. The acts of walking, recollecting and moving are all acts that are interpreted as aesthetic, symbolic, poetic, philosophical, social and environmental.

Walking is stepping and leaving a mark which creates absence and erosion. Absence and erosion: the two effects we leave in our path in this world, how and how much do we want to erode the places we inhabit?



# ANDRECO

## Mediterranean Sea Bio Indicator

Acrylic Painting, Performance

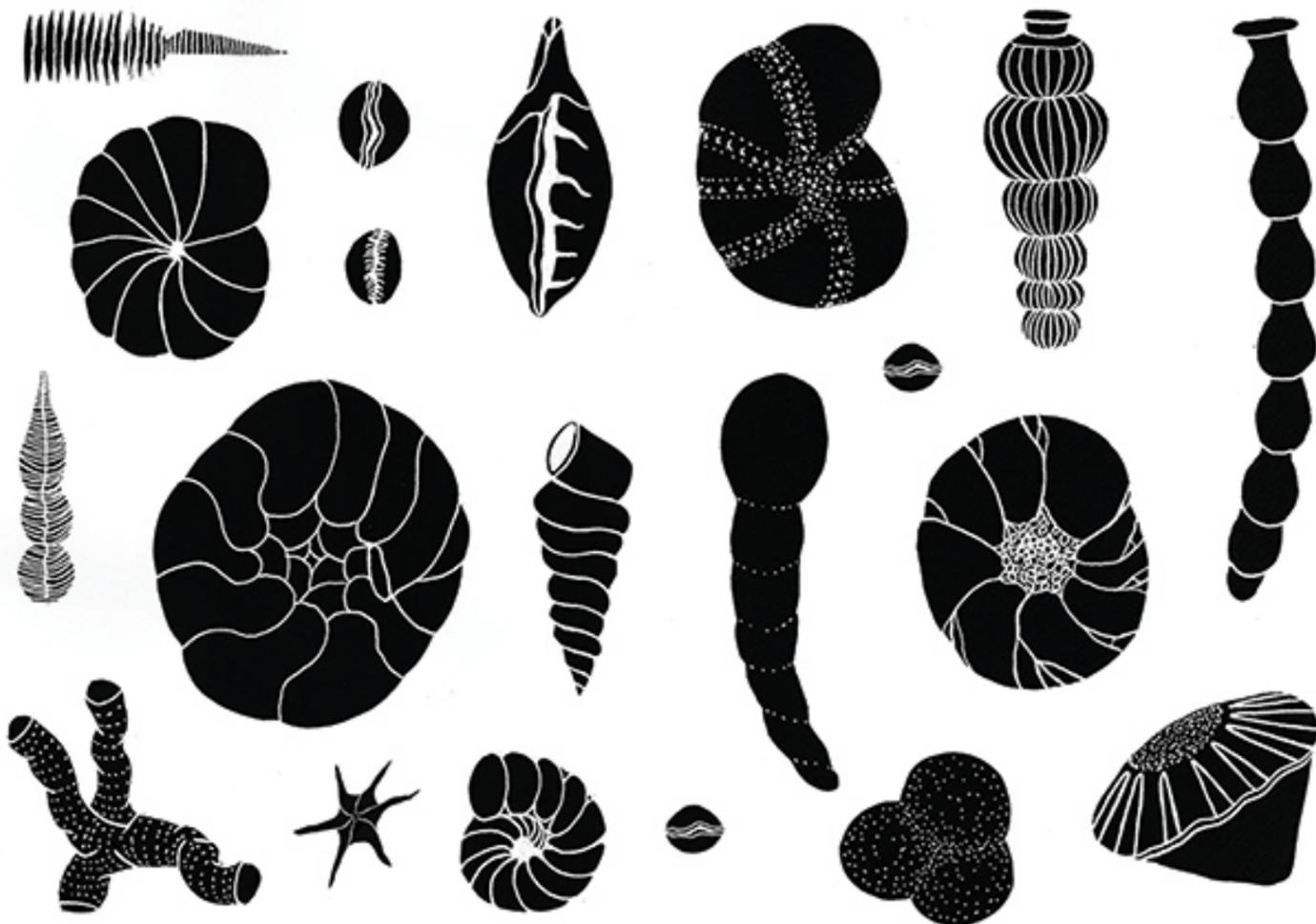
*Sea water Bio-indicators*, is a series of works made by Andreco from 2016 to 2017. Is made from acrylic painting on paper and a limited-edition screen print series.

The artwork is an iconic representation inspired by the shape of the living *Benthic Foraminiferal* assemblages.

The *Foraminifers* are used by the scientists as bio-indicators of anthropogenic activities in a coastal area of the Mediterranean sea. The *Benthic Foraminifera* get affected by the pollution in the water and by the temperature rise, so it can reveal the anthropocentric pollution in water and give information about the Mediterranean sea water quality.

In particular this work was inspired by a scientific study made in costal area of Palermo, Sicily. Where the ecosystemic approach has provided a complex picture of biotic and abiotic variables that contribute to outline the environmental features, where foraminiferal assemblages seems to be affected by the enrichment in organic matter.

Andreco's artwork is a tribute to the environment and a reflection on the complex relation between the humans and the ecosystems.



Mediterranean Sea Bio Indicator



Climate



Climate

# ENRIQUE RAMÍREZ

## *Lauso la mare e tente'n terro*

*Video*

*Lauso la mare e tente'n terro*, cleverly combines features of fact and fiction.

The spectator follows two lonely characters, a man and a woman, one speaking in French, the other in English. Their confrontation on the screen through a succession of images indicates a distance between their two worlds, one coming from the South and the other from the North, yet connected by their posture facing the sea. The narration takes place in the form of off-screen voices, hidden off-screen images and, on the contrary, narration in the foreground. The texts are spoken in varied tones, ranging from the point of view of the thinker and poet subtly recounting the origins and consequences of the invisible problem of rising sea levels.

*Text by Anna Kerekes.*



# YANN TOMA

## Vegetal Energy

Photo/drawing, Performance

Climate change is the major issue of our time and we have to do something about it. Before it is too late we need an unprecedented effort from all sectors of society. In this very uncertain world context, it seems to me essential to consider that this "art and science" relationship must prove to be an engine of innovation and renewal.

In my opinion it is fundamental that action for climate through art should take place in areas where biodiversity is questioned. The botanical garden is the ideal environment for that.

We have to define the territories that we could consider carriers for such interaction because this dialogue must be situated on a field of emulation.

In the field of what **Artistic Energy** could represent for science, we see today that we have the chance to solve the problems of the contemporary world, and this union between the two fields can be instrumental. In both botanical and biological environments, in which I am particularly interested, I try to relate the plant world and the world of humans, in particular by setting up contact zones based on the intelligence of plants and the notion of animal magnetism, an artistic research which would be able to show an invisible matter which holds the world of living together.



Capitalocene serie



Bamboo bark coat near Ficus macrophylla of Orto Botanico of Palermo, photography by Sandro Scalia

# ANNA RAIMONDO

It is not the case that I work a lot with the sea, as a metaphor of fluid resistance and also in its materiality of actual existence beyond our attempts to frame or control it.

In this sense, sea makes me think about our bodies as a place of constant transformation, of struggling, as a place of desires, as a place of actual existence beyond patriarchal frames of control.

But the sea also brings me to my origins, to the Mediterranean, to what was told in the Apocalypse which is nowadays before our eyes, a commentary of bodies. The sea also points me to human violence toward nature.

Nevertheless it is still a place of possible horizons. Of mermaids, of constant transformation, the impossibility to frame it beyond our geo-political intentions. It reminds me of what we have in common, beyond our social and cultural differences, of what unifies and separates us as human beings.

## *Everyone is a Mermaid Performance*



# MARA G. HASELTINE

## *Futurenatural Series*

### *Photo*

I believe that as conscious water-based life forms within a water-based living biosphere we must create a symbiotic loop with nature that includes technology. I love to “make the invisible visible” and much of my design and inspiration comes from the microscopic world.

“Our cultural evolution and biological evolution are linked” is my catch phrase and it comes from the concept of Geotherapy, first coined by a group of concerned scientists at a CRNS conference in 1991 in Lyons France. My goal is to help reinforce a global bioethics in which caring for the planet is integrated into our culture and therefore our environmental policies. My method for this transformation is to create astonishingly beautiful narratives in my art infusing science based environmental projects with awareness, and natural solutions which merge technology with the poetry of human emotion.



# JOSÉ SABORIT

## *Estrechándose*

*Painting*

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My art emerges from a very direct perspective of the world, a perspective of a world which is a home, both beautiful and fragile. An emotional perspective of the world, celebrating the presence of the air, of light, of the earth, of the sea and the clouds, all that goes by unnoticed, hidden behind the distillery of culture and technology, but which we could not live without. During a time when we experience huge virtual mobility, infinite intangible interconnections and movements in cyberspace, the direct and unrepeatable contact with the land constitutes a healthy type of resistance. In this manner, the landscape is transformed into a dialogue between a body located in a space and a space that is in the conscience of said body.

This is the piece that I have prepared exclusively for the Maritima01 project.

The marine landscape stretches on, metaphorically. Two black stripes that lead to the end of representation (two curtains that close the scene) and compress and narrow the landscape down, reducing it to a smartphone format that ruins and detracts that in the sea which lives without format: that which in turn is our life.



# FABRICE MONTEIRO

On of my projects *The Prophecy* focuses on environmental devastation in Senegal and comes from a personal experience. Upon returning to Africa after 20 years in Europe, I was shocked by the environmental degradation and pollution he found in Dakar (Senegal). Being a photographer, I came up with the idea of mixing art and culture to speak the same language as the locals and raise awareness of the existing issue among them. This is how *The Prophecy*, a photographic project that reflects on environmental disaster and the consequences of excessive consumption was conceived in 2013.

Following up with *The African Prophecy*, my objective is to take the concept around the world and create a global prophecy where all cultures and continents would be represented.

## *The Prophecy* Photo



# KALIE GRANIER

## *Priority Habitat* Video

MARÍTIMA 01 PRODUCTION  
#maritima01residency

*Priority Habitat* is a shamanic dance that explores the underwater movement of the Marine Plant *Posidonia Oceanica*, in search of a fate other than that of its extinction. It is the spiritual story of a metamorphosis of a hybrid being, half-human, half-plant — at the border of two living beings. The duality of human nature, its relationship to its territory and its border with other living things. This project sits at the intersection of art, performance, science, ecological commitment, and our actions in the face of global warming.

*Priority Habitat* is a film by artist Kalie Granier produced as part of his residency at Maritima 01 in collaboration with scientists from the Institute for Research in Environment and Marine Sciences of Valencia, Mediterranean diver Wilfried Bruneau, dancer Anne Barros, 3D designer Martin Donoso, and musician Gabo Lora.



# USTINA YAKOVLEVA

## *Mollusks*

### *Objects*

Creativity is an ambivalent process: you create an artwork and then the artwork changes you. Art modifies the artist's personality.

I started creating my objects, inspired by the first experience of scuba diving among fish and corals. I also wanted to move from images to objects. At first, I embroidered round-shaped textiles and then started to decorate them with coloured beads, repeating the motives of my paintings. Then I felt the need to add a tail consisting of threads, these threads resembled roots or long human hair. The thread is an important symbol in culture, it's a symbol of memory. This is how the objects found their present form resembling jellyfish.



# SENA BAŞÖZ

## *A Consolation*

*Photo, Video, Installation*

My work focuses on healing processes and care. While doing my artistic research, I always take nature as an example. I look at the regeneration of nature, the balance it obtains in the long run, and organisms' capacity for self-repair. It gives me hope.

My ongoing research on regeneration and archives sees creating new narratives using an archive as a form of regeneration; a practice that creates continuity between the dead and the living. I work with materials that have turbulence such as wind and water and explore potentialities of turbulence. An archive is stable and the human mind generates knowledge through holding on to a rational structure, however life is always in flux. Through my work I want to reconcile with these forces of nature.



The Moon



A Consolation

# TAYLOR SMITH

## *Study for Morphogenesis* *Sculpture*

My artistic practice consists of a series of attempts to unravel and re-contextualize human transformations of nature into culture, mixing bioart with printmaking, sculpture, photography and painting techniques. My process follows a general series of steps, beginning with intuition. I follow my instinctive desire for both beauty and utility by collecting fragments of the natural world in form of objects (dead or living) or images (via photography). I then use various materials to play with these fragments of nature, contemplating how to turn them into cultural objects, works of art. Focusing on plants and microbiota, I most often collaborate with botanists and microbiologists to realize my works. They are often presented with documentation of the process and, together, serve to re-frame a series of human relationships to nature.

**Study for Morphogenesis:** Bryoflore is an in-situ, monumental and almost entirely biodegradable sculpture that I produced for the garden of the Château de Chavaniac-Lafayette in the Auvergne region of France in July 2020. It is made primarily of mycelium (mushroom roots), local moss species, wood, and was made in part by molding preserved agave plants. Working in collaboration with the Centre Botanique du Massif Central, I studied several endangered species of moss native to the region, whose microscopic images inspired the form of the sculpture. The project incorporated scientific research on the decline of moss species due to destruction of old forests in the region.



# SVETLANA GRISHINA

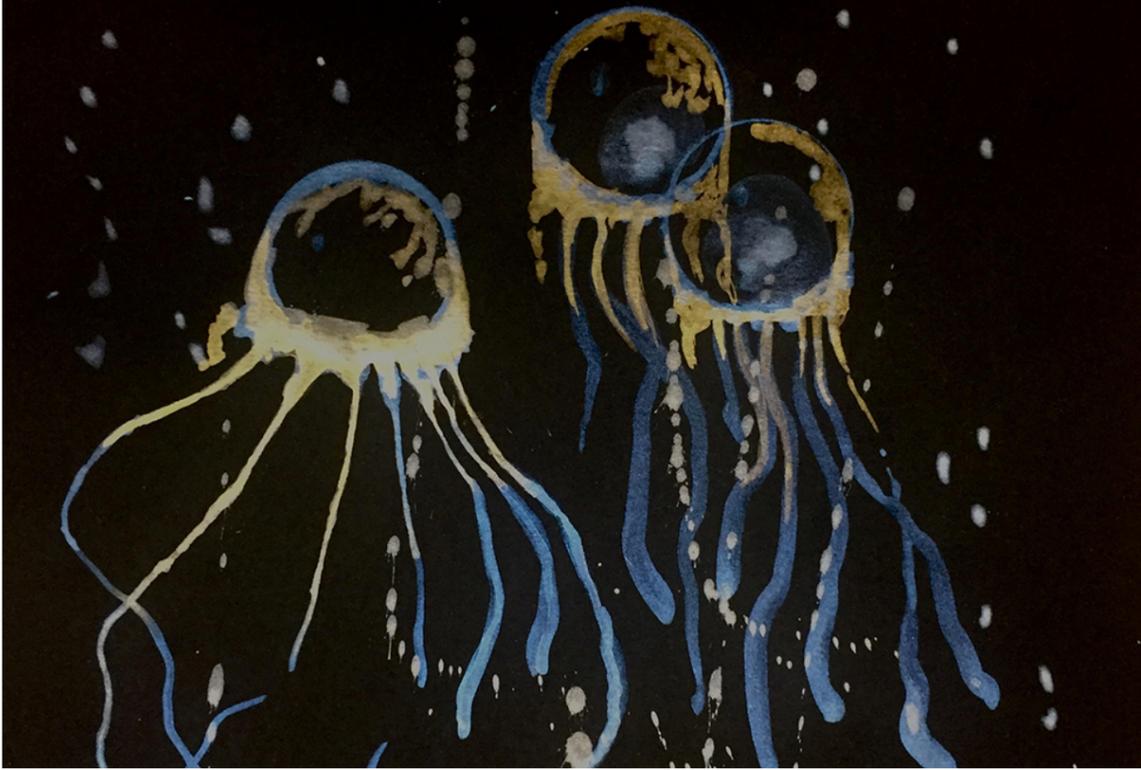
## *More Than One but Less Than Many* Painting

*More than one but less than many* is a series of paintings of immortal jellyfish *Turritopsis Dohrnii* and *Siphonophores*.

I have always made work about 'the impossible' and 'the miraculous', something that is outside temporality or outside causality. Throughout history Immortality has always been present in the human fantasy in religion, mythology, and art. But recent scientific discoveries show that everlasting life isn't merely a concept fantasised by humans, but for some beings it is a reality. These brainless, spineless and heartless sea-creatures have been classified by humans as 'primitive life forms' but they are living out our most advanced scientists' and the most psychotic mystics' wildest dreams.

*Turritopsis Dohrnii* is officially known as a biologically immortal creature. When lacking resources, under threat, or under stress, the *Turritopsis Dohrnii* can revert itself back to its polyp state and start its life cycle all over again.

The *Siphonophorea* are capable of living eternally by cloning themselves. Instead of growing by enlarging their body, they clone themselves and add many smaller bodies. The bodies stay attached to each other and share resources among them. They are a being/colony.



# SARA FAVRIAU

## *Je vois trouble longuement un paysage transitoire* Installation

For a long time, *Je vois trouble longuement un paysage transitoire (I see a long time a transitional landscape)*, bringing together several talents around an invisible momentum (the forest). It is an emancipatory project, which wishes to free itself from the canons of thought of modernism. The meeting will seek to match the interdependence of forests with the interrelation of exchanges. This perspective of cooperation and active exchange with trees is an opportunity to associate several forms through eclectic disciplines. The other challenge will be to enhance the value of research work: to make known the fundamental research of the URFM's biologists, and I hope to contribute to giving new perspectives, sensitive approaches, or to participate in the influence of their experiments.

The project, beyond its environmental status, will be a double reaction to posture, investment, experience, and also the potential of an ephemeral work (works in the forest, performances...). This "perishable" character will create other works, this metamorphosis will give rise to other imaginary, other actions.



# ELENA MARTI

## *Out of Place* Installation

In my work I frequently use objects and materials found in nature. I really like working with time, oxidating iron with water. Apart from the passage of time my art is also about the fragility and vulnerability of matter, of nature and of humans as a part of it. Out of all that I have done, I'd like to highlight the following projects:

***Out of Place*** is based on an aquatic plant called Posidonia, and is about the fragility of the marine ecosystem and the importance of meadows of posidonia in the Mediterranean,

***Fragile***, a project about river ecosystems, and about how they have been treated by humans as though they're inexhaustible and indestructible,

and finally, ***Vulnerable***, a project in which I speak of the fragility of nature, and the capacity that mankind has of hurting it.



# SCIENTIFIC PROJECTS

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*as themes for Maritima 01 issues*



# SPONGES

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It is an interesting thing that as the sponges can't flee or fight predators they need to have very important complex compounds in their body. They have many kinds of antibiotics, poisons, components that make them not very tasty. Actually most of these components are used by humans for anti-cancer, anti-inflammatory and other pharmaceuticals.

Another interesting thing about sponges is that we always learn in biology that they are so simple that scientists can take a little sample of a sponge, then break it, leave it in the sea water for a few hours and it will reconstruct again. They are so simple that they can reconstruct any part of their body because they have no tissue to build. It also interesting to think about them in the context of evolution. As simple as they are, the sponges, they are very well adapted to live. I mean they are so simple because they don't need to be more complex to survive. They have found their place in the ecosystem that is one of the best places and they can survive with little competition.

**JOSE RAFAEL GARCÍA MARCH**

**Institute for Research in the Environment and Marine Science**





# TURTLES

Now in Valencia we have bottom trawling fishery with nets which catch everything that is in the bottom of the sea and it is tricky and totally unsustainable. Particularly in winter the sea turtles need to keep warm. In summer it's very common for sea turtles to sleep on the surface, but in winter they hibernate. They slow down their metabolism and can stay at the bottom of the sea for several hours without any movement, saving oxygen and just resting. So the trawlers in winter catch more turtles. One of the branches of the Life project is about reducing the catch of turtles by trawlers. The other part is about nesting of sea turtles. From 2014 we have nesting events in different parts of the Spanish Mediterranean and every year we have more and more. We have been studying the genetics of the hatchlings and discovered that we have a big population of Atlantic turtles. The hypothesis is that we have a new process driven by climate change and global warming. Maybe the original nesting location is too hot and the turtles are looking for a better place the following year. What we want to do in Valencia region is to detect the nests and protect them, because the nests are usually in the populated beaches and can be destroyed by people or heavy machinery that is used for cleaning. We relocate most of the eggs to protected beaches in the natural parks area.

I'm interested in Maritima project because I think we can exchange a lot of ideas, maybe use an artwork to raise awareness about threatened species that need protection.

**JESÚS TOMÁS**

**Marine Zoology of the Cavanilles Institute of Biodiversity and Evolutionary Biology of the Scientific Park of the University of València**

# PINNA NOBILIS

In case of *Pinna Nobilis* there's hope, but there's not much hope. One problem is that the mussels do not have a defensive system like we do. They don't have memory and they can't immunize. If they survive they can get infected again with the same conditions. Also we cannot stop the spread of disease in the currents, they go through the Mediterranean for several years and spread the disease and they are all in contact and most probably the disease will be there forever. The only real way for *Pinna Nobilis* to survive is that there are enough individuals resistant to the disease.

JOSE RAFAEL GARCÍA MARCH

Institute for Research in the Environment and Marine Science





# PLANKTON

Let's take into consideration the fact that the umbrella term "plankton" refers to a very wide range of forms from microorganisms to large jellyfish which are several meters long.

The role of the phytoplankton in the marine ecosystem is the same as the role of plants in the terrestrial ecosystem. The phytoplankton, I think, is the most important producer of oxygen with levels of productivity higher than that of plants. So, the rest of ecosystem in the sea depends on the phytoplankton community. The biodiversity of plankton is essential for the correct functioning of the marine ecosystem.

**JOSÉ TENA**

**Institute for Research in the Environment and Marine Science**

Plankton is actually everything that is alive, from micro millimeters to even meters in size that can't swim and is carried by currents. For example, a jellyfish is a large organism, but it doesn't have organs to swim, so it is considered to be plankton.

It is interesting that plankton regulates some atmospheric processes. For example, some species in the Arctic and the Antarctic produce some substance, a kind of antifreeze, so that they don't freeze in cold water. When they die that substance is released into the atmosphere and, actually, it affects the ozone layer. Plankton and nanoplankton are a part of food chain in the ocean. It is often forgotten that they also move a lot of carbon and organic materials around.

Plankton is often used by other organisms as a means of transport to colonize new places, so it's fundamental for distribution of biodiversity, for productivity, for maintaining clean waters. The equilibrium of plankton is very important. If we break this equilibrium then we have what we call harmful algae blooms which usually occur at the coast and release toxic nutrients.

**JOSE RAFAEL GARCÍA MARCH**

**Institute for Research in the Environment and Marine Science**



# MAKING-OF

